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Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures. furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same.. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense.. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

IMPORTANT NOTICE.

The Burlington Magazine, of London, universally recognized as the leading periodical dealing with the Fine Arts in the English language, has appointed Mr. James B. Townsend, of No. 17-17 East Fortieth St. (Anderson Building) as its American publisher, from January 1, 1914, and all orders and subscriptions should be sent to him, either directly, or through the trade in the usual way.

The Burlington Magazine is published at $1 net a copy, and the annual prepaid subscription is $9.

The January number, orders for which can now be entered, will contain as frontispiece, a reproduction of "The Riposo," a drawing by William Blake in the Metropolitan Museum.

MUSEUM'S EVENING OPENING.

We do not agree with the "Evening Telegram" that the time has arrived for the opening of the Metropolitan Museum to the public every evening. The experiment has been made by the Museum itself in the opening, now for two years or more, of its galleries on Saturday evenings—when, if ever during the week, the working people, for whose benefit the "Telegram" most argues for the daily evening opening—should have the time and inclination to visit the Museum, and the attendance figures for Saturday evenings are not encouraging.

New York is not yet an art loving city, as far as the mass of its population is concerned, and material attractions such as the theatres, and the "movies" in Winter, and the roof gardens and beaches in summer, still the more appeal to its general public. In addition, the Museum is too far away from the homes of the working people to justify evening visits on their part, and for the element that would be attracted, Saturday evening affords the opportunity, which, as said above, is not taken advantage of.

Even in countries where there is an inherited and widespread art taste and cultivation, the art Museums are not open at evening and in many cities only for limited hours during the day.

We fear the "Evening Telegram," which has instituted several successful and praiseworthy crusades for the benefit of New York's citizens, is ahead of time in this last one, which, from our experience and study, would, if it should succeed, only burden the Museum, and indirectly the taxpayers, with an unnecessary and unproductive expense.

THE SHOW OF THE "UNHUNG."

The successful outcome of artist Albert's plan to hold an exhibition of those pictures and sculptures which the Jury on the current Winter Academy exhibition accepted, but which the Hanging Committee could not place, "For want of space," and which display is to open this evening in a temporary gallery in West 46 St. is an innovation in this town and country, and one to be warmly welcomed.

In our comments on Mr. Albert's plan last week, for which we predicted failure, we must frankly admit to have argued under a misapprehension, as we had understood that he contemplated making an exhibition of "rejected works"—not of those "accepted but not hung." We, therefore, heartily congratulate him and his aids in the success of their efforts to not only give the many good artists who did not have their works placed at the Academy, an opportunity to show them in public, but also to give New York an object lesson of the difficulties under which the old Academy labors in not having adequate galleries for its displays.

Clever John W. Alexander! (Did we not say last week that he was a past master of art and social politics and policy in this town?) He wisely attended the meeting of organization of the coming exhibition and wished its promoters Godspeed and success.

This was a master stroke, a true "Alexandrian" move, and with the President of the Academy supporting and endorsing the "Show of the Unhung," criticism of the Institution is not only disarmed, but its success is made the more sure. "Now bring on your bear!"

OBITUARY.

Carl Domanig.

The death is announced from Vienna of Dr. Carl Domanig, a dramatic and critical writer of note, aged 63. He was born in the Tyrol, and studied at the Unversities of Innspruck and Strassburg. Of late years he has been director of the Vienna Museum of Artistic History, with which institution he had been connected since 1884.

Roger Marx.

One of the most talented French art critics has passed away in the person of Roger Marx, aged 54. In his relatively brief career, he had been a devoted student of various arts, and, while respecting the older artistic forms, also displayed a taste for modern art. Of late years he had been editor of the "Gazette des Beaux Arts."

PHILADELPHIA.

Assurance that money for the erection of a Municipal Gallery of Art on the Parkway will be provided from a special loan by an appropriation of Councils, and the work of construction gotten under way within a few months has been voiced by John P. Connelly, Chairman of Councils Finance Committee, who declares that an ordinance, providing for the floating of a loan of $10,000,000 or more, based upon the report of the City Controller regarding the borrowing capacity of the city for 1914, will be introduced into Councils by him. From this $3,000,000 or $4,000,000 will be set aside for the erection of a handsome structure at the Green Street entrance of the Park, where will be housed valuable collections of paintings and sculptures, to be left to the city of Philadelphia by great collectors, including John G. Johnson, Widener and Elkin, E. T. Stotesbury, the McFaddens, John Wanamaker, Geo. C. Thomas Estates, etc.

It is a startling and remarkable fact, that not a single picture was sold at the recent Art Club Exhibition of Oils. This bears out my comment, that the buying public do not care for pictures of the "greenery-yallowy kind." They do not look like nature, and the public insists that a picture must have at least some of the attributes that they see while strolling through the fields and over the hills. In a previous article, I commented with regret on the fact that the young artists of today are following false gods in their efforts to be original (Heaven save the mark!). One rarely finds the older artists going away from the beaten path of correct art, which has stood the test of centuries, and will last until the end of time.

I hear there has been great dissatisfaction in the Art Club over the exhibition, the younger artists on the Jury of Selection having rejected nearly all the pictures by the older artists of Philadelphia and vicinity, and contented themselves with a one-line show of fifty odd pictures, whereas the Gallery has at previous displays comfortably held over 300 pictures, with the result that a dozen or more, often of high figures, were usually sold.

The one-line picture idea of an exhibition is undeniably a failure, always has been, and always will be. The public are suspicious of the pictures to start with, whereas a full representation, by contrast, heightens the value of the really good pictures. The excuse is given that some artists will not exhibit unless they get "on the line." This is an error of judgment, as more pictures have been sold on the second and third line ten times over.

At the recent Water Color Exhibition at the Academy, 16 pictures were sold, and most of them were on the upper lines. For a "one-man" show, the single line is permissible, but not when there is a collection of artists, as the bare walls above the pictures detract from values.

109th Annual Exhibition.

The Jury of Selection, and Hanging Committee, for the 109th Annual Academy Painting Exhibition, to open Feb. 8 next, are: J. T. Pearson, Jr., Chairman, J. W. Alexander, E. Carlsen, G. L. Noyes, G. Bellows, W. W. Churchill, M. F. Richardson, L. Betts, L. W. Hale, A. M. Roberts, and L. G. Seyffert. Sculptors: C. Grafly, A. Polasek, A. A. Weinman. Hanging Committee: C. Grafly, P. L. Hale, J. T. Pearson, Jr., L. G. Seyffert, and the President, Ex-Officio. Academy's Committee on Exhibition: C. B. Newbold, Chairman.

The Students Art Ball, given at the Academy last week, was a riot of fun and color, and vividly "futuristic." There is no denying the fact that most all students are "Impressionistic," and delight in slapping on color regardless of its value, in the vain hope that they will make a "hit," and establish an everlasting reputation for themselves and their originality.

I notice a communication from Mr. Leopold Seyffert in your last issue, in response to my request for an explanation as to why he sent his picture "An Old Volendam Couple" to the Art instead of the Sketch Club, where I saw a photograph of the picture posted, with the announcement that it would be there in a few days. I did not get to Varnishing day at the Sketch Club, but a week later, and the picture was not there then, and, of course, I was surprised to see it in the Art Club Exhibition. I have 'phoned the Sketch Club in regard to the matter, and their explanation is, that the two pictures are identically the same in drawing, composition, the coloring being different. This exonerates Mr Seyffert, but it seems strange to me, that he should not display more originality, as it reflects on his business judgment to send practically the same picture to two exhibitions so close together in the same city.

The Philadelphia Sketch Club Exhibition, just closed, was a success, and six or eight pictures were sold. There was a rumor that Mr. Seyffert would not exhibit a picture at the Sketch Club, but a picture by him was shown.

At the annual meeting of the Philadelphia Sketch Club, the officers nominated for 1914 were the same as last year, Charles Stevens, President; George Spencer Morris, Vice-President; Covington Few Seiss, Secretary; William H. West, Treasurer; and F. Geigler, Librarian.

On Jan. 14 Mr. F. Wesley Little will exhibit some of his pictures for a month. The annual club meeting will be held Jan. 24. This is always a brilliant function, and looked forward to with delight.

Mr. Jas. C. McClees, the veteran art dealer, who has been ill for several weeks, is, I learn, on a fair way to recovery.

An exhibition of watercolors by F. Hopkinson Smith, artist novelist and poet, is now on exhibition at McClees Gallery, and is creating the usual favorable comment.

Harrington Fitzgerald.

PA. ACADEMY'S PARIS JURY.

The approaching event of the season in Phila., the Academy's annual, will mark the climax of activity, but the fleeting promise of something different, suggested by the management's effort to put Edward J. Steichen upon the Paris jury for the show, has been crushed by that gentleman's unwillingness to serve. Max Bohm takes his place, and the much-vaunted "sanity," which is here felt to be a quality, will reign unruffled.

The Pa. Academy is suing for $1,090.63, deducted from the $30,000 Lambert bequest because of alleged depreciation of the securities since Mr. Lambert's death.

PITTSBURGH.

The Meunier collection will remain at Carnegie Institute until Jan. 18. It will be shown in New York under the auspices of Columbia University, in the Avery Gallery, beginning Jan. 25. About Feb. 1, the pictures by Arthur Davies, William Glackens, Walter Pach, Maurice Prendergast, Joseph Stella, and others now on view in Gallery L of the Institute, are to be shown in New York.

CORRESPONDENCE

Academy Absentees.

Editor AMERICAN ART NEWS.

Dear Sir:

The astonishing thing about the present Academy display is the number of artists who are, as Carroll Beckwith puts it, "without the walls."

To begin at the very head of the matter, where is the representation of John W. Alexander? Where those of Miss Beaux, Brandegee, Bellows, Benson, Brush, Bunce?

These "Bs" are big people in our national art. Then where is Chase? where Duveneck, Dewing, Horatio Walker, Alden Weir, Griffin, Eakins, Dougherty, Henri, Alex. Harrison, Low, Magrath, Murphy, Mowbray, Lilian Genth, Philip Hale, Foster, Thayer, Melchers, Mary Cassatt, A. P. Ryder, Vonnoh, Tarbell, Rook, De Camp, etc., etc.?

What can be the matter?

Of course the time is ripe for another exhibition society. What has become of the association which backed the big Armory show last year? Are its international propositions too unwieldy?

Let's have a new organization of artists. The time **IS** ripe. The Academy needs the stimulation of rivalry—continuous rivalry. The new organization should be much more exclusive than the Academy. Its exhibitions should not be huge. Art is not such a huge affair. Let the Academy go on as it is. There is much good in it, and from it. But there should be another Society of Artists—one not pledged affectedly to revolution, but one very stringent and exacting, one absolutely free to recognize nothing but the purely artistic aspect of its case—one whose exhibitions should be, not an annual circus, but an annual record of the best of the nation's achievement.

It is obvious, from the character of the regular academy shows, that the sum of the nation's fine achievement in art is not very large annually. There is no reason why it should be. But it would help enormously if we could have in New York, every year, an exhibition, to which the best artists would be glad to contribute—an exhibition to which the visitor could go with a feeling of security against blatancy and commercialism—an exhibition to which the dealer and the collector could go to find new work of absolute integrity—and finally an exhibition to which the artists could go and feel happy and proud of their profession.

James Britton.

Hartford, Conn., Jan. 8, 1914.